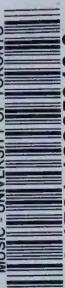


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Pesy sovetskikh kompozitorov

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ПЬЕСЫ СОВЕТСКИХ КОМПОЗИТОРОВ

Переложение для двух труб,
валторны и тромбона

Г. ОРВИДА и Т. ДОКШИЦЕРА

ПАРТИТУРА



ИЗДАТЕЛЬСТВО • МУЗЫКА • МОСКВА • 1966



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ВТОРАЯ ЧАСТЬ

3

из четвертого струнного квартета

АН. АЛЕКСАНДРОВ
(р. 1888)

Переложение — Г. Орвида

Vivo, leggiero

Труба Сиб I
Труба Сиб II
Валторна Фа
Тромбон

10

20

30

40

1. 2.

50

p *mf* *p* *mf* *p* *mf*

f *f* *f* *ff* *f* *ff*

Meno mosso (Andante cantabile)

60

pp *pp* *pp* *pp* *pp* *pp*

70

p

Treble 1: *p cresc.*
 Treble 2: *p pp cresc.*
 Bass 1: *p*
 Bass 2: *p cresc.*

Treble 1: *f*
 Treble 2: *p espressivo*
 Bass 1: *p*
 Bass 2: *p*

Treble 1: *p*
 Treble 2: *p*
 Bass 1: *f subito*
 Bass 2: *p*

Treble 1: *mf*
 Treble 2: *mf*
 Bass 1: *f*
 Bass 2: *mf*

♩=♩.
Più mosso

100

Повторить с начала от знака § до знака Φ, затем Coda

Coda (*♩=♩*) **largamente** **160** poco rit. accel. a tempo (Vivo)

ВТОРАЯ ЧАСТЬ

из первого струнного квартета

Переложение Г. Орвида

Д. ШОСТАКОВИЧ
(р. 1906)

Moderato $\text{♩} = 80$

1

2

3

p

cresc.

f

p

tr

trumb

p ad lib.

cresc.

f

dim.

pp

p

8

System 4: Four staves of music. The first staff has a key signature change to two flats and a time signature change to 3/4. Dynamics include *mf*, *espress.*, *cresc.*, *f*, and *dim.*. A bracket labeled '4' groups the first four measures. A dashed line with an '8' is at the bottom.

System 5: Four staves of music. Dynamics include *pp*, *p*, and *espr.*. A bracket labeled '5' is above the first measure. A dashed line with an '8' is at the bottom.

System 6: Four staves of music. Dynamics include *cresc.*, *ff*, *dim.*, and *p*. Triplet markings (3) are present in the first and third staves. A dashed line with an '8' is at the bottom.

System 7: Four staves of music. Dynamics include *p* and *espress.*. A bracket labeled '6' is above the first measure. A *rit.* (ritardando) marking is at the end. A dashed line with an '8' is at the bottom.

7 a tempo

8- ad lib.

pp

pp

pp

pp

pp

pp

f

pp

cresc.

f

pp

pp

mp espress.

cresc.

f

cresc.

cresc.

ff

f

9

cresc.

ff

ff

ff

ff appassionato

ff

dim.

dim.

dim.

dim.

p

10

pp

pp

p

p

trm

First system of music, measures 1-4. The score is in 2/4 time with a key signature of one flat (B-flat). It features four staves: a vocal line with a trill in measure 3, and three piano accompaniment staves. The piano part includes a trill in the right hand of measure 3.

Second system of music, measures 5-8, starting with a measure rest. Measure 5 is marked with a box containing the number 11. The piano part includes a trill in the right hand of measure 8. Dynamics include *p* (piano) in measures 5 and 8.

Third system of music, measures 9-12, starting with a measure rest. Measure 9 is marked with a box containing the number 12. The piano part includes a trill in the right hand of measure 12.

Fourth system of music, measures 13-16. The piano part includes a trill in the right hand of measure 16. Dynamics include *dim.* (diminuendo) in measures 13, 14, and 15, and *pp morendo* (pianissimo morendo) in measures 14, 15, and 16. The system concludes with a *p* (piano) dynamic in measure 16.

ТРЕТЬЯ ЧАСТЬ

из первого струнного квартета

Переложение Г. Орвида

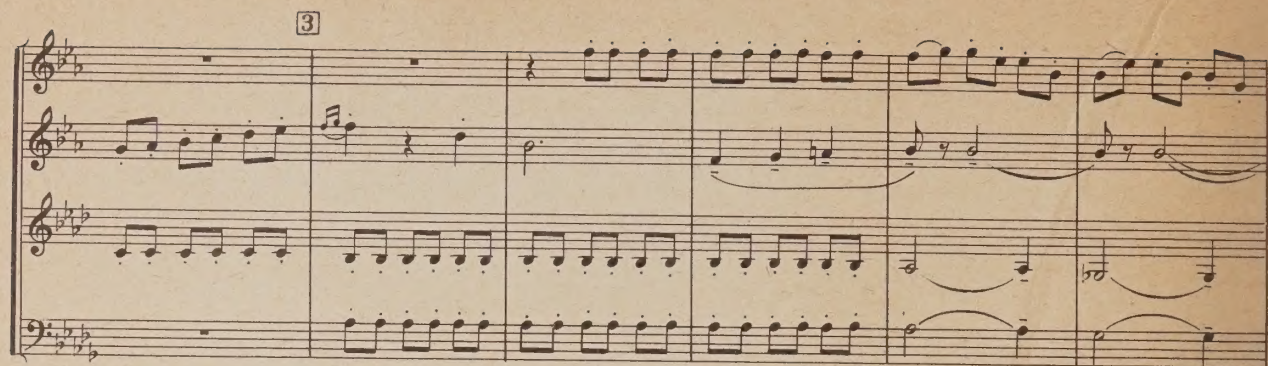
Д. ШОСТАКОВИЧ

Allegro molto $\text{♩} = 96$

1

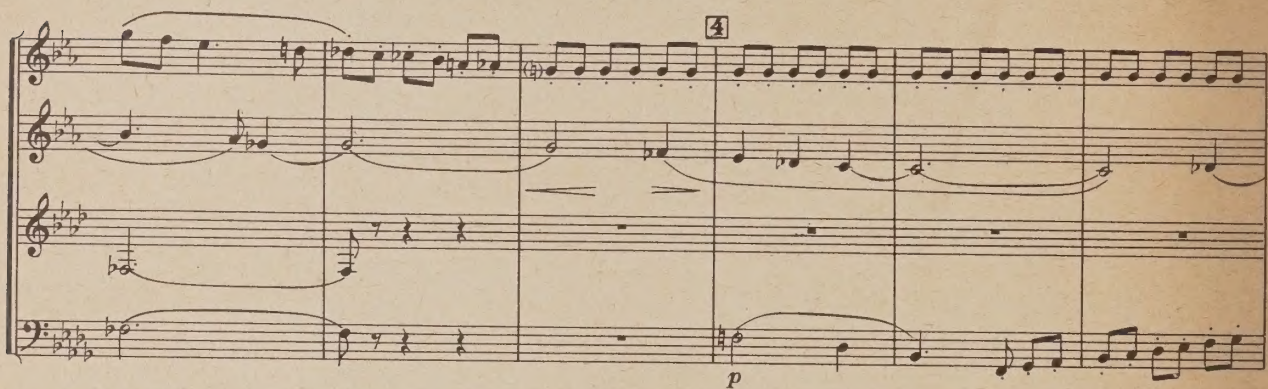
2

3



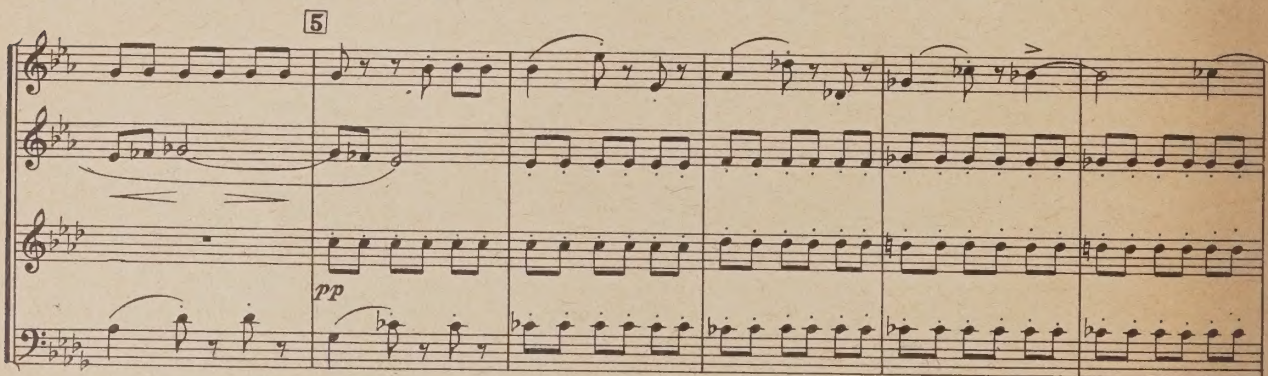
System 3 of the musical score. It consists of four staves. The top staff has a treble clef and a key signature of three flats. The second staff has a treble clef and a key signature of three flats. The third staff has a treble clef and a key signature of three flats. The bottom staff has a bass clef and a key signature of three flats. The system contains six measures of music.

4



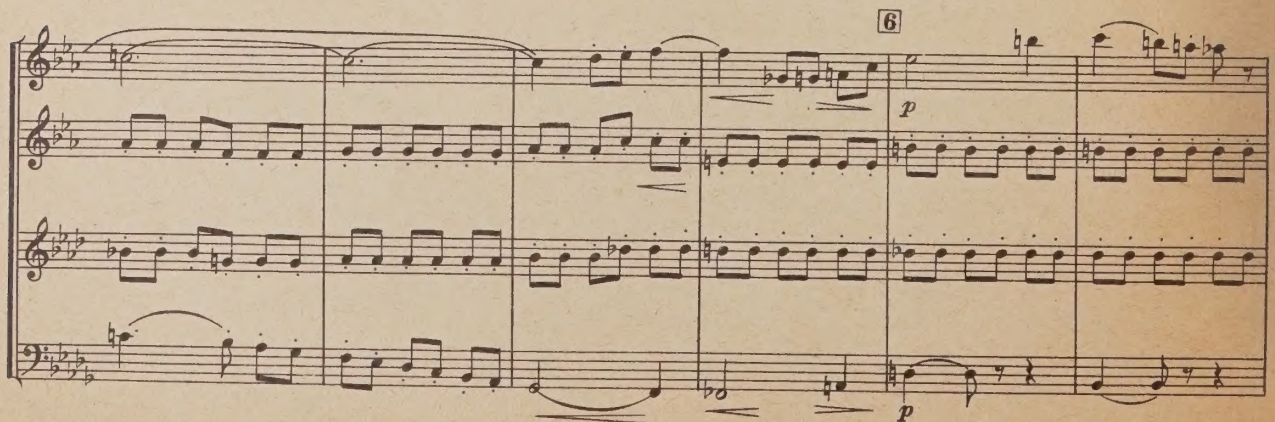
System 4 of the musical score. It consists of four staves. The top staff has a treble clef and a key signature of three flats. The second staff has a treble clef and a key signature of three flats. The third staff has a treble clef and a key signature of three flats. The bottom staff has a bass clef and a key signature of three flats. The system contains six measures of music. A dynamic marking *p* is present at the end of the system.

5



System 5 of the musical score. It consists of four staves. The top staff has a treble clef and a key signature of three flats. The second staff has a treble clef and a key signature of three flats. The third staff has a treble clef and a key signature of three flats. The bottom staff has a bass clef and a key signature of three flats. The system contains six measures of music. A dynamic marking *pp* is present at the beginning of the system.

6



System 6 of the musical score. It consists of four staves. The top staff has a treble clef and a key signature of three flats. The second staff has a treble clef and a key signature of three flats. The third staff has a treble clef and a key signature of three flats. The bottom staff has a bass clef and a key signature of three flats. The system contains six measures of music. A dynamic marking *p* is present at the beginning of the system.

First system of music, measures 1-6. The score is in 4/4 time with a key signature of two flats (B-flat and E-flat). It features four staves: two treble staves and two bass staves. The melody is primarily in the upper treble staff, while the bass staves provide harmonic support with sustained notes and moving lines.

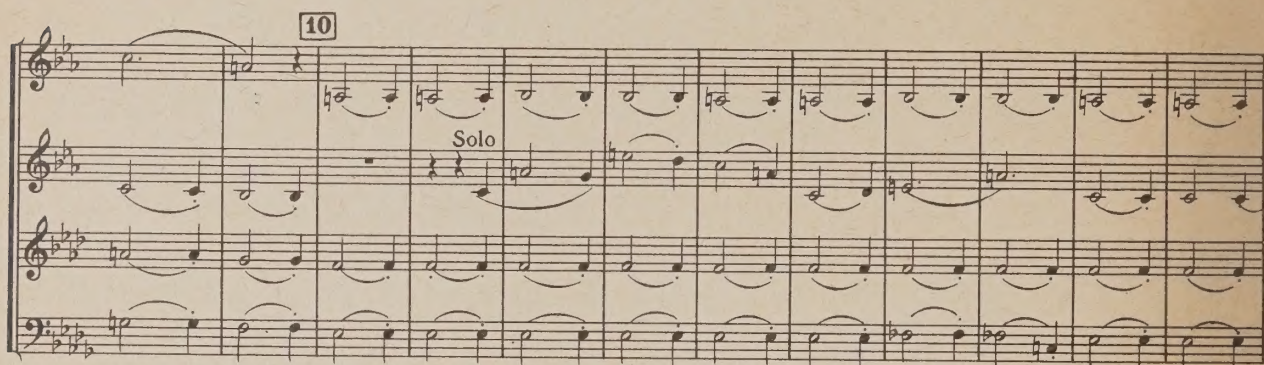
Second system of music, measures 7-10. Measure 7 is marked with a box containing the number 7. Dynamic markings include *dim.* (diminuendo) and *pp* (pianissimo). The word *morendo* (dying away) is written under the second and third staves. The music continues with complex rhythmic patterns and melodic development.

Third system of music, measures 11-14. Measure 14 is marked with a box containing the number 8. Dynamic markings include *p* (piano). The word *8* is written above the third staff, indicating an octave shift. The system concludes with a melodic phrase in the upper staves.

Fourth system of music, measures 15-18. Measure 18 is marked with a box containing the number 9. Dynamic markings include *mp* (mezzo-piano), *dim.* (diminuendo), and *pp* (pianissimo). The word *morendo* is written under the third staff. The system ends with a final melodic statement in the upper staves.



System 9: Four staves of music. The first staff has a treble clef and a key signature of two flats. The second and third staves have treble clefs and a key signature of two flats. The fourth staff has a bass clef and a key signature of two flats. The music consists of a series of eighth and sixteenth notes, mostly beamed together, with some rests.



System 10: Four staves of music. The first staff has a treble clef and a key signature of two flats. The second staff has a treble clef and a key signature of two flats, with a "Solo" marking above it. The third staff has a treble clef and a key signature of two flats. The fourth staff has a bass clef and a key signature of two flats. The music consists of a series of eighth and sixteenth notes, mostly beamed together, with some rests.



System 11: Four staves of music. The first staff has a treble clef and a key signature of two flats. The second staff has a treble clef and a key signature of two flats. The third staff has a treble clef and a key signature of two flats. The fourth staff has a bass clef and a key signature of two flats, with a "Solo" marking above it. The music consists of a series of eighth and sixteenth notes, mostly beamed together, with some rests. The system ends with the instruction *p espress.*



System 12: Four staves of music. The first staff has a treble clef and a key signature of two flats. The second staff has a treble clef and a key signature of two flats. The third staff has a treble clef and a key signature of two flats, with a "Solo" marking above it. The fourth staff has a bass clef and a key signature of two flats. The music consists of a series of eighth and sixteenth notes, mostly beamed together, with some rests. The system ends with the instruction *morendo* and the number 3701.

poco rit.

14 a tempo

Solo

pp

p

dim.

pp

poco marcato

15

morendo

poco marcato

pp

16

pp

pp

pp

First system of music. It consists of four staves. The top staff has a treble clef and a key signature of two flats. The second staff has a treble clef and a key signature of two flats. The third staff has a treble clef and a key signature of two flats. The bottom staff has a bass clef and a key signature of two flats. The music features various note values and rests. The dynamic marking *pp* appears on the second and third staves.

Second system of music, starting with measure 17. It consists of four staves. The top staff has a treble clef and a key signature of two flats. The second staff has a treble clef and a key signature of two flats. The third staff has a treble clef and a key signature of two flats. The bottom staff has a bass clef and a key signature of two flats. The music features various note values and rests. The dynamic marking *pp* appears on the second and third staves. The marking *morendo* appears on the second staff.

Third system of music. It consists of four staves. The top staff has a treble clef and a key signature of two flats. The second staff has a treble clef and a key signature of two flats. The third staff has a treble clef and a key signature of two flats. The bottom staff has a bass clef and a key signature of two flats. The music features various note values and rests. The dynamic markings *cresc.* and *dim.* appear on the top, second, and third staves. A measure rest marked '8' is indicated at the bottom of the system.

Fourth system of music, starting with measure 18. It consists of four staves. The top staff has a treble clef and a key signature of two flats. The second staff has a treble clef and a key signature of two flats. The third staff has a treble clef and a key signature of two flats. The bottom staff has a bass clef and a key signature of two flats. The music features various note values and rests. The dynamic marking *ppp* appears on the second and third staves. The marking *Solo* appears on the top staff.

First system of musical notation, measures 1-6. The system consists of four staves. The key signature has two flats (B-flat and E-flat). The first staff has a treble clef and a key signature of two flats. The second staff has a treble clef and a key signature of two flats. The third staff has a treble clef and a key signature of two flats. The fourth staff has a bass clef and a key signature of two flats. The music features various note values, including half notes, quarter notes, and eighth notes, with some notes beamed together. There are also rests and dynamic markings.

Second system of musical notation, measures 7-12. The system consists of four staves. The key signature has two flats (B-flat and E-flat). The first staff has a treble clef and a key signature of two flats. The second staff has a treble clef and a key signature of two flats. The third staff has a treble clef and a key signature of two flats. The fourth staff has a bass clef and a key signature of two flats. The music features various note values, including half notes, quarter notes, and eighth notes, with some notes beamed together. There are also rests and dynamic markings.

Third system of musical notation, measures 13-18. The system consists of four staves. The key signature has two flats (B-flat and E-flat). The first staff has a treble clef and a key signature of two flats. The second staff has a treble clef and a key signature of two flats. The third staff has a treble clef and a key signature of two flats. The fourth staff has a bass clef and a key signature of two flats. The music features various note values, including half notes, quarter notes, and eighth notes, with some notes beamed together. There are also rests and dynamic markings. The dynamic markings *p*, *dim.*, and *pp* are present.

Fourth system of musical notation, measures 19-24. The system consists of four staves. The key signature has two flats (B-flat and E-flat). The first staff has a treble clef and a key signature of two flats. The second staff has a treble clef and a key signature of two flats. The third staff has a treble clef and a key signature of two flats. The fourth staff has a bass clef and a key signature of two flats. The music features various note values, including half notes, quarter notes, and eighth notes, with some notes beamed together. There are also rests and dynamic markings. The dynamic marking *morendo* is present.

First system of music. It consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music features a mix of eighth and sixteenth notes, with some rests. A "Solo" marking is present above the third staff in the fourth measure.

Second system of music, marked with a bracketed "3" at the beginning. It consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music is marked with *pp* (pianissimo) on the first staff and *mf* (mezzo-forte) on the third staff. The tempo is indicated as *più mosso agitato* (faster and more agitated).

Third system of music, marked with a bracketed "4" and the tempo instruction *[più mosso agitato]*. It consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music is marked with *f* (forte) on the second and fourth staves. The tempo is indicated as *più mosso agitato* (faster and more agitated).

Fourth system of music, consisting of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music continues with a mix of eighth and sixteenth notes, maintaining the *f* (forte) dynamic.

5

mf quasi Cadenza *f ad libitum*

p *p* *p*

poco rit. a tempo ten.

f ad libitum

f *f* *f* *f*

poco rit. a tempo

f *f* *f* *f*

6 meno mosso rit.

mf *f* *f* *f*

mf *f* *f* *f*

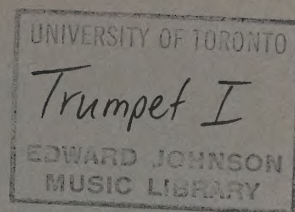
^{*)} Здесь сокращение на 8 тактов

Tempo I

The musical score is written for four staves (two treble and two bass clefs). It begins with a key signature of one sharp (F#) and a tempo marking of "Tempo I". The first system contains measures 1 through 4. Measures 1 and 2 are marked *p* (piano) in the upper staves and *mf* (mezzo-forte) in the lower staves. Measures 3 and 4 feature trills in the upper staves, marked with a "3" and a box containing the number "7". The dynamics shift to *f* (forte) in measures 3 and 4. The second system contains measures 5 through 8. Measures 5 and 6 are marked *p* in the upper staves and *mf* in the lower staves. Measures 7 and 8 are marked *f* in the upper staves and *mf* in the lower staves. The third system contains measures 9 through 12. Measures 9 and 10 are marked *rit.* (ritardando) in the upper staves and *mf* in the lower staves. Measures 11 and 12 are marked *a tempo* in the upper staves and *mf* in the lower staves. The fourth system contains measures 13 through 16. Measures 13 and 14 are marked *rit.* in the upper staves and *p* (piano) in the lower staves. Measures 15 and 16 are marked *a tempo* in the upper staves and *p* in the lower staves. The key signature changes to two sharps (F# and C#) in measure 15. The score ends with a double bar line in measure 16.

СОДЕРЖАНИЕ

Ан. Александров. Вторая часть (Скерцо) из четвертого струнного квартета	3
Д. Шостакович. Вторая часть из первого струнного квартета . .	8
Д. Шостакович. Третья часть из первого струнного квартета . .	13
А. Хачатурян. Танец египетской танцовщицы из балета «Спартак»	20



Труба Сиѣ I

(1)-4



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Труба Си^б I

ВТОРАЯ ЧАСТЬ

из четвертого струнного квартета

Переложение Г. Орвида
Vivo, leggieroАН. АЛЕКСАНДРОВ
(p. 1888)

Musical score for Trumpet I, Second Part, from the Fourth String Quartet by G. Orvidi, arranged by A. Alexandrov. The score is in 6/8 time, key of D major, and tempo 'Vivo, leggiero'. It consists of 50 measures across 11 staves. The notation includes various dynamics (*f*, *p*, *mf*, *dim.*, *cresc.*), articulation (accents, slurs), and repeat signs. Measure numbers 10, 20, 30, 40, and 50 are boxed. The piece ends with a double bar line and a key signature change to E major.

Труба Си $\flat$ I

$\text{♩} = \text{♩}$ *Meno mosso (Andante cantabile)*

60 *pp*

70 *p*

p cresc.

80 *f* *p espressivo*

p

90 *f* *mf* *f*

$\text{♩} = \text{♩}$ *Più mosso*

f *f* *p*

100 *cresc.* *f*

Повторить с начала от знака § до знака Φ, затем Coda

Coda $\text{♩} = \text{♩}$ *largamente*

160 *ff* *p* *f*

dim. *p* *p*

Труба Сиб I

ТРЕТЬЯ ЧАСТЬ
из первого струнного квартета

Переложение Г. Орвида

Д. ШОСТАКОВИЧ

Allegro molto $\text{♩} = 96$

2 1 12 2

p

1 3 1

4 5

6 *p*

dim. *pp*

3 8 *p*

mp *dim.*

9 *pp*

Труба Си♭ I

10

11

12

13

pp *a tempo* 14

Solo 15

1 16 2

pp

17

pp *cresc.*

1 18

dim. *ppp* *ppp*

p

dim. *pp* 4

Detailed description: This is a musical score for a trumpet part in B-flat major. It consists of ten staves of music, numbered 10 through 18. The notation includes various musical symbols such as notes, rests, and dynamic markings. The key signature has two flats (B-flat and E-flat). The time signature is not explicitly shown but appears to be 4/4 based on the note values. The score includes a 'Solo' section starting at measure 14. Dynamics range from *pp* (pianissimo) to *ppp* (pianississimo). Performance instructions include 'a tempo', 'poco rit.', 'cresc.', and 'dim.'. Measure numbers 10, 11, 12, 13, 14, 15, 16, 17, and 18 are boxed. Measure 14 has a '1' below it, and measure 16 has '1' and '2' below it. Measure 18 has a '1' below it. The final measure (18) ends with a double bar line and a '4' below it, indicating the end of the phrase.

Труба Си^б I

ТАНЕЦ ЕГИПЕТСКОЙ ТАНЦОВЩИЦЫ

Переложение Т. Докшицера

из балета «Спартак»

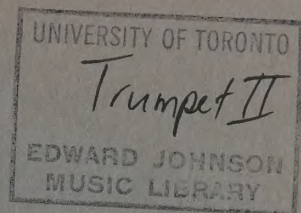
А. ХАЧАТУРЯН

(p. 1903)

*) Andante $\text{♩} = 50$

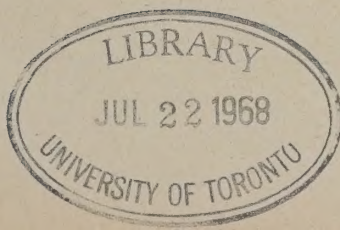
1 *mf* *espressivo cantabile*
 2 *rit.* *mf* *a tempo*
 3 *pp*
 4 *pp*
 5 *f*
 6 *[più mosso agitato]*
 7 *mf* *quasi Cadenza* *a tempo* *f* *ad libitum*
 8 *poco rit.* *f* *ad libitum* *a tempo*
 9 *meno mosso* *Tempo I*
 10 *rit.* *f*
 11 *p*
 12 *f*
 13 *rit.*
 14 *a tempo*
 15 *rit.*
 16 *p*
 17 *p*

*) Первых двух тактов вступления у А. Хачатуряна нет. Начало пьесы возможно с третьего такта.



Труба Сиѣ II

(2)



M
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Труба Си^б II

ВТОРАЯ ЧАСТЬ

из четвертого струнного квартета

Переложение Г. Орвида

АН. АЛЕКСАНДРОВ
(р. 1888)

Vivo, leggiero

Musical score for Horn II, Second Part, from the Fourth String Quartet by Alexander Alexandrov. The score is in 6/8 time, key of B-flat major, and tempo 'Vivo, leggiero'. It consists of 54 measures across 10 staves. The notation includes various dynamics (*f*, *dim.*, *p*, *cresc.*, *mf*, *ff*), articulation (accents, slurs), and repeat signs. Measure numbers 10, 20, 30, 40, and 50 are boxed. The piece ends with a double bar line and a key signature change to C major.

60

pp

70

pp cresc.

f

80

p

90

f

mf

f

Più mosso

1

f

f

100

p

cresc.

f

Coda

p

cresc. molto

ff

largamente

160

f

dim.

1

mf

p

3701

Труба Си $\flat$ II

ВТОРАЯ ЧАСТЬ

из первого струнного квартета

Переложение Г. Орвида

Д. ШОСТАКОВИЧ
(p. 1906)Moderato $\text{♩} = 80$

5 1 1 1 3 2 7 3 1

pp *mf* *espress. cresc.* *f* *dim.*

5 4 *ff* *dim.* *pp* *rit.*

7 *a tempo* *ad lib.* *cresc. f*

8 2 *pp* *cresc.* *f*

9 *cresc.* *ff*

10 *ff* *dim.* *pp* *p*

11 2 *p*

12 *dim. pp morendo* *p*

Труба Си $\flat$ IIТРЕТЬЯ ЧАСТЬ
из первого струнного квартета

Переложение Г. Орвида

Д. ШОСТАКОВИЧ

Allegro molto $\text{♩} = 96$

2 1 p

2

3

4

5

6

1

morendo

7

pp 3 8 4

9 p

pp

3701

Труба Си $\flat$ II-

10 1 Solo

11

12

13

pp

poco rit. 14 a tempo

p *p* 15

5 16 5 *pp* *morendo*

17

1 18 1 *cresc.* Solo

dim. *ppp*

1

pp *morendo*

3701

Труба Си^б II

ТАНЕЦ ЕГИПЕТСКОЙ ТАНЦОВЩИЦЫ

из балета «Спартак»

Переложение Т. Докшицера

А. ХАЧАТУРЯН

(p. 1903)

^{*)} Andante $\text{♩} = 50$

p *mf* *espressivo cantabile* *p*

1 *mf* *p*

rit. **2** *a tempo* *pp*

3 *pp* *f*

4 [più mosso agitato]

5 *p*

poco rit. a tempo *f* *poco rit. a tempo*

6 *meno mosso* *mf* *f* *rit.* **Tempo I** *1* *p*

7 *f*

rit. **8** *a tempo* *rit.* *mf* *p* *p*

* Первых двух тактов вступления у А. Хачатуряна нет.
Начало пьесы возможно с третьего такта.

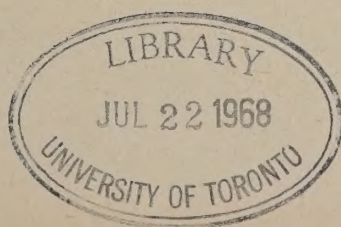
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ВТОРАЯ ЧАСТЬ

из четвертого струнного квартета

Переложение Г. Орвида

АН. АЛЕКСАНДРОВ
(р. 1888)

Vivo, leggiero

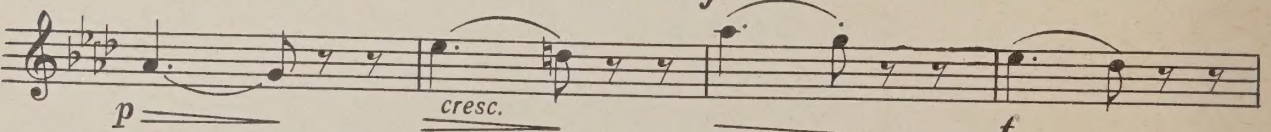
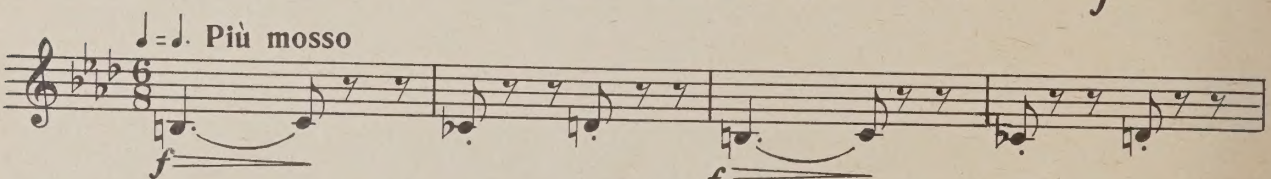
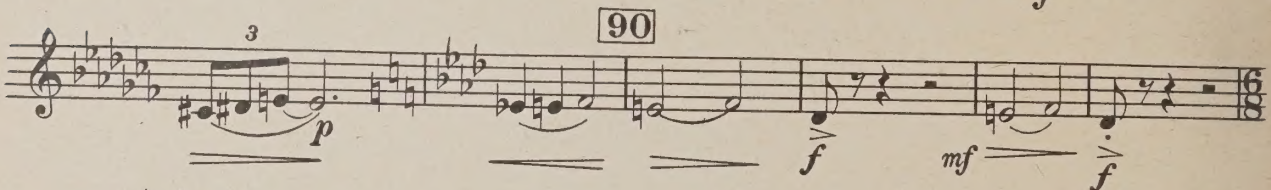
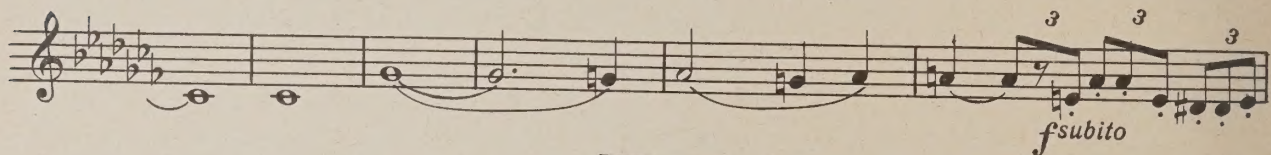
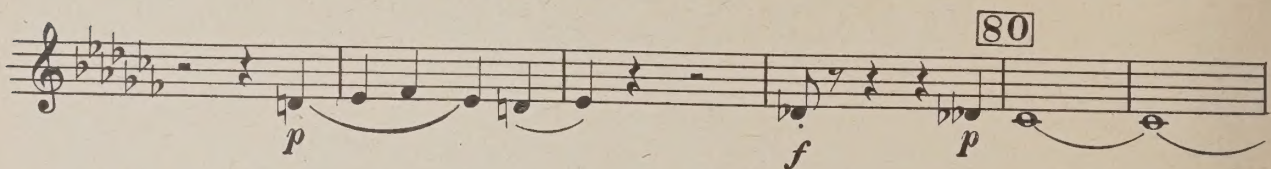
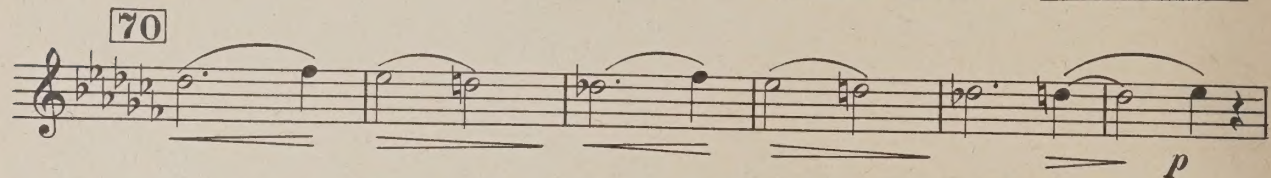
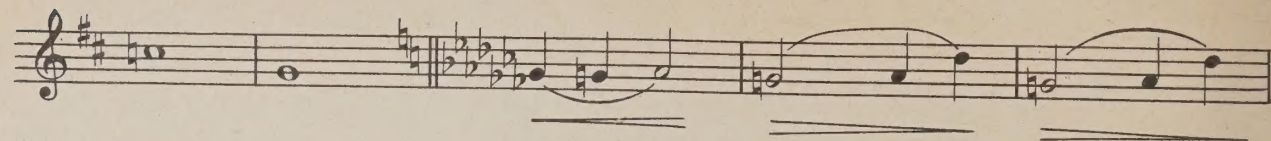
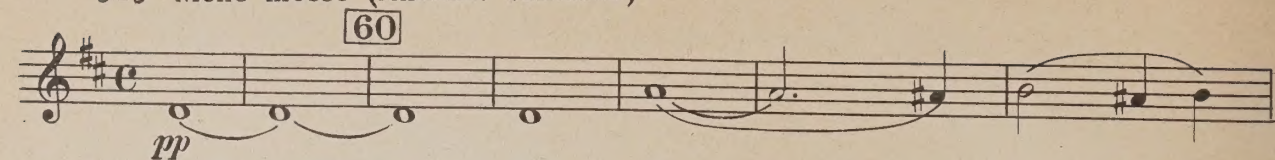
Musical score for Horn in F, Second Part, from the Fourth String Quartet by Alexander An. The score is in 6/8 time, key of F major, and tempo 'Vivo, leggiero'. It consists of 11 staves of music with various dynamics and articulations.

Dynamics and markings include: *f*, *dim.*, *p*, *cresc.*, *mf*, *ff*, *1*, *2*, *30*, *40*, *1.*, *2.*, *mf*, *ff*.

The score includes measures 10, 20, 30, and 40, marked with box numbers. The final measure is marked with a double sharp sign (#) and the number 3701.

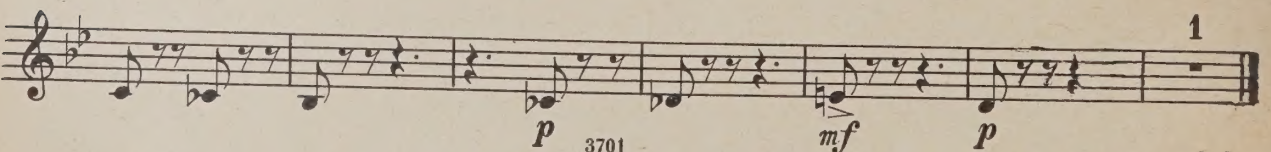
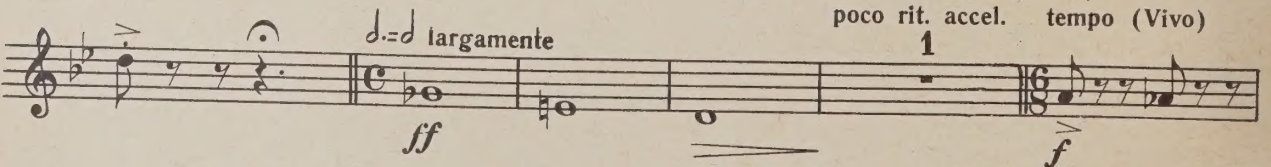
Валторна Фа

♩ = ♩. Meno mosso (Andante cantabile)



Coda

Повторить с начала от знака X до знака Ф, затем Coda poco rit. accel. tempo (Vivo)



Валторна Фа

ВТОРАЯ ЧАСТЬ

из первого струнного квартета

Переложение Г. Орвида

Д. ШОСТАКОВИЧ
(p. 1906)

Moderato $\text{♩} = 80$

1 *cresc.* *tr*

2 *f* *p* *tr*

3 *cresc.* *f* *dim.* *p* *tr*

4 *mf* *cresc.* *f* *2* *dim.* *p* *5* *tr*

6 *cresc.* *ff* *7* *a tempo* *dim.* *pp* *1* *6* *espess.*

8 *rit.* *8*

9 *cresc.* *f* *pp*

10 *ff* *dim.* *p* *tr*

11 *trb*

12 *dim.* *pp* *morendo* *p*

Валторна Фа

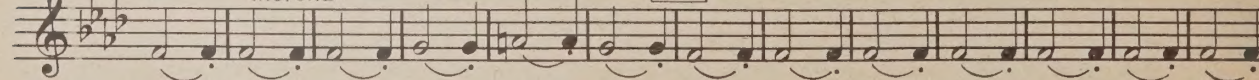
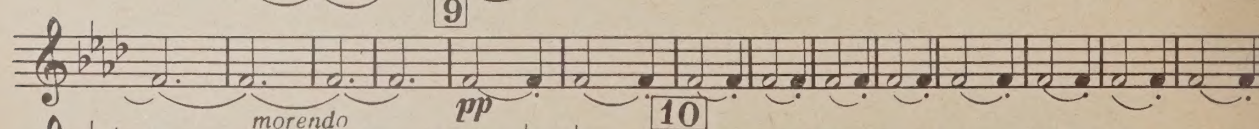
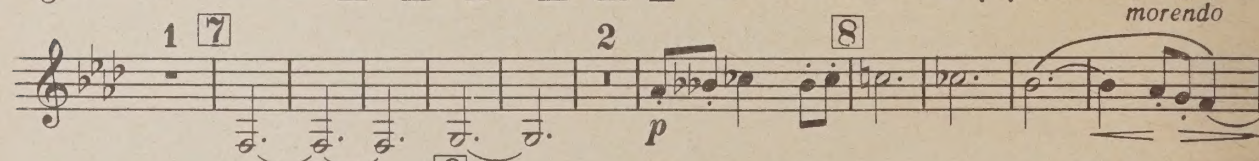
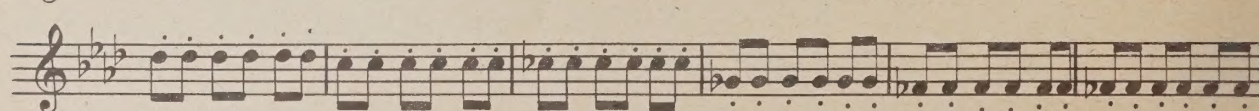
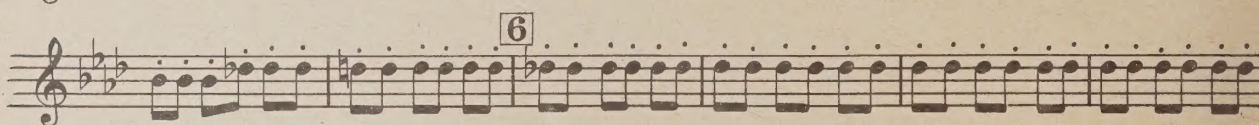
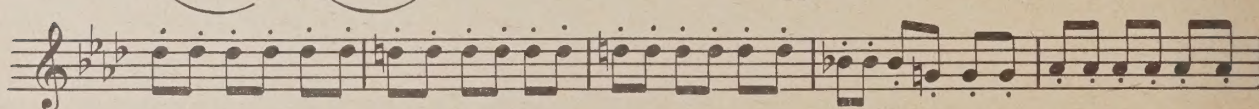
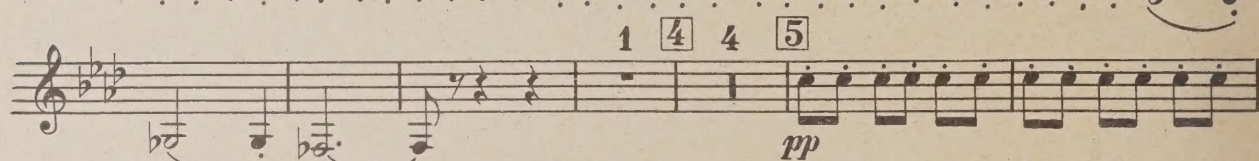
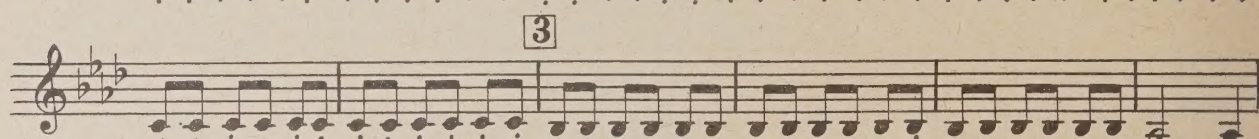
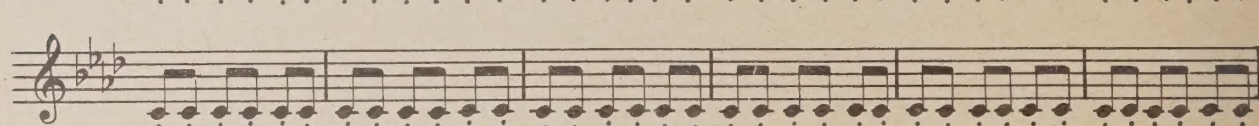
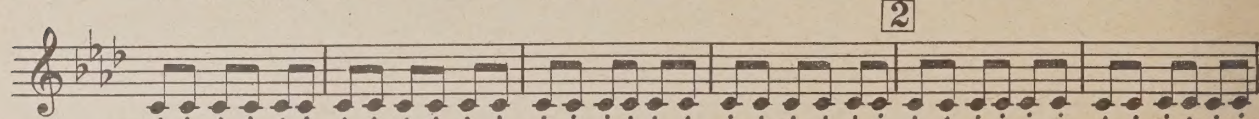
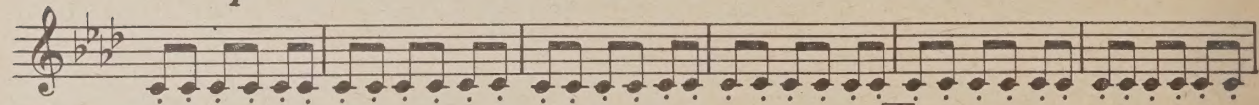
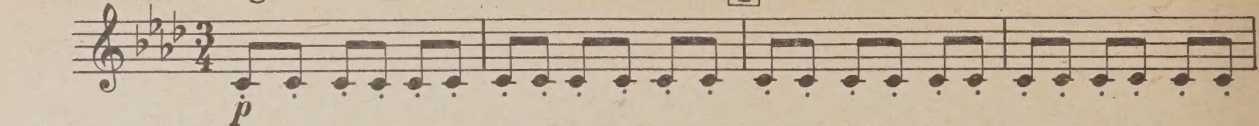
ТРЕТЬЯ ЧАСТЬ
из первого струнного квартета

Переложение Г. Орвида

Д. ШОСТАКОВИЧ

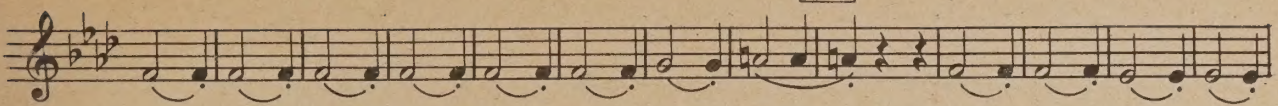
Allegro molto $\text{♩} = 96$

1

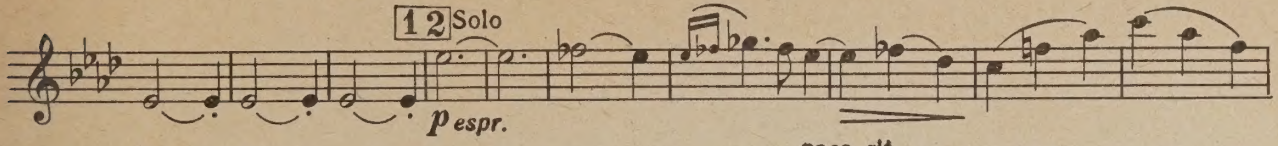


Валторна Фа

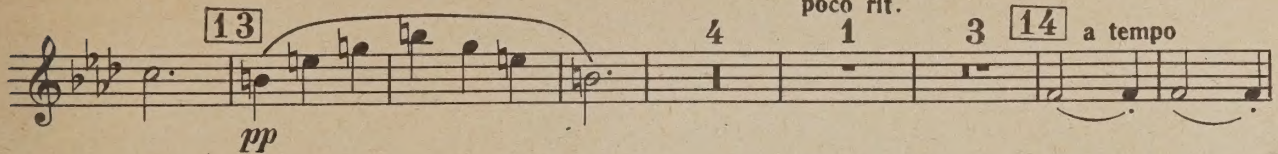
11



12 Solo



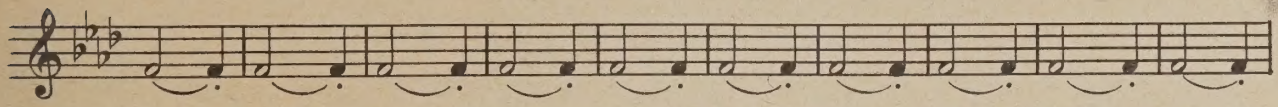
13



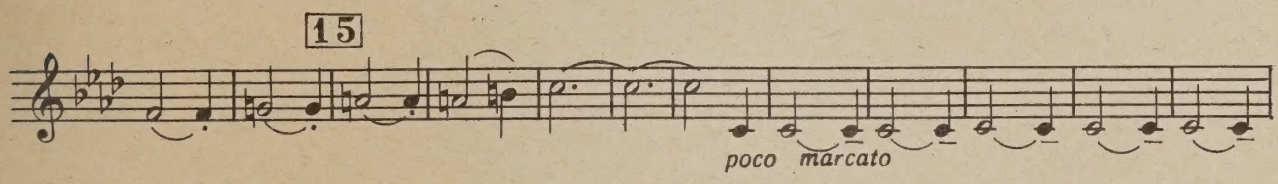
poco rit.

14

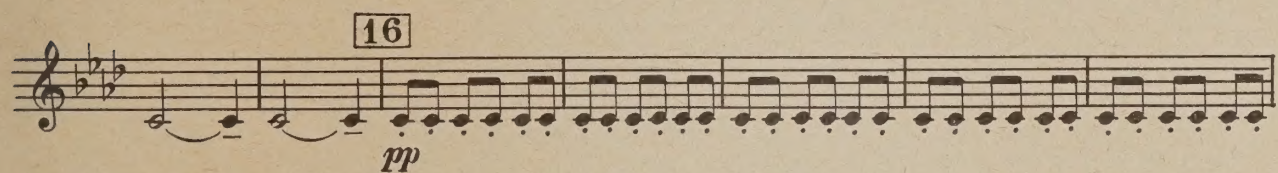
a tempo



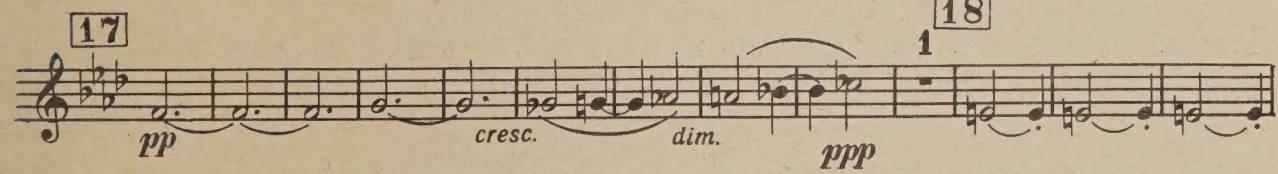
15



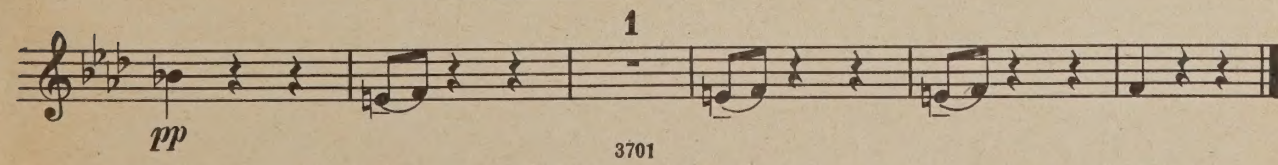
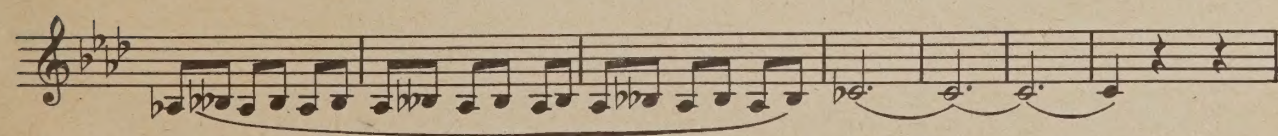
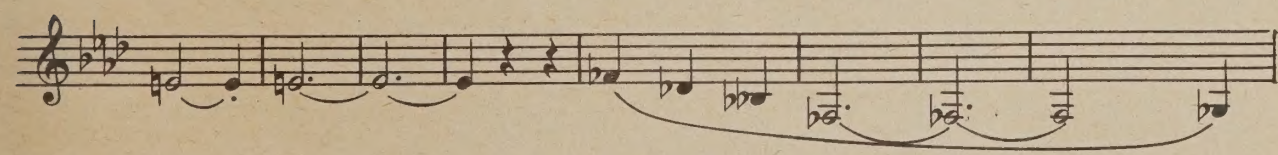
16



17



18



Валторна Фа

ТАНЕЦ ЕГИПЕТСКОЙ ТАНЦОВЩИЦЫ
из балета «Спартак»

Переложение Т. Докшицера

А. ХАЧАТУРЯН
(р. 1903)

**) Andante* $\text{♩} = 50$

p *mf* *espressivo cantabile* *mf* *Solo*

1 *p* *mf*

p *rit.* *Solo* **2**

3 *mf*

4 *[più mosso agitato]* *f*

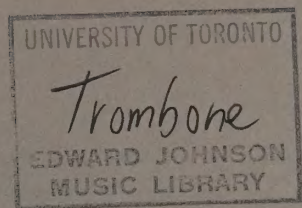
5 *poco rit. a tempo* *p* *f*

poco rit. a tempo **6** *meno mosso* *rit.* *f*

Tempo I **1** *mf* **3** **7** *f* *rit.*

8 *a tempo* *mf* *p* *p*

**)* Первых двух тактов вступления у А. Хачатуряна нет. Начало пьесы возможно с третьего такта.



Тромбон



M
1100
P48

Тромбон

ВТОРАЯ ЧАСТЬ

из четвертого струнного квартета

Переложение Г. Орвида

АН. АЛЕКСАНДРОВ
(p. 1888)

Vivo, leggiero

The musical score is written for Trombone in bass clef, 6/8 time, and B-flat major. It consists of 11 staves of music. The tempo and style are marked "Vivo, leggiero". The score includes various dynamics such as *f* (forte), *p* (piano), *mf* (mezzo-forte), *cresc.* (crescendo), and *ff* (fortissimo). There are also articulations like accents and slurs. The score is divided into measures, with some measures numbered in boxes: 10, 20, 30, 40, and 50. The piece ends with a double bar line and a key signature change to C major.

$\text{♩} = \text{♩}$ **Meno mosso (Andante cantabile)**

1

Повторить от знака § до знака ⊕, затем Coda

poco rit. accel. a tempo (Vivo)

Тромбон

ВТОРАЯ ЧАСТЬ

из первого струнного квартета

Переложение Г. Орвида

Д. ШОСТАКОВИЧ

(p. 1906)

Moderato $\text{♩} = 80$

5 **1** 1 1 3 **2**

*p*8 *cresc.*

3 4 *ad lib.* **4** 1 *cresc.* *p*8

5 4 *mf* *espress.* 1 *dim.* *pp*

6 4 *pp* *rit.* **7** *a tempo* *p* *pp*

cresc. *f* *p* *pp* *mp* *espr.*

cresc. *ff* *f* *cresc.* *ff* *appassionato*

dim. *p*

10

p

11 *p*

12 2 *p*

Тромбон

ТРЕТЬЯ ЧАСТЬ
из первого струнного квартета

Переложение Г. Орвида

Д. ШОСТАКОВИЧ

Allegro molto $\text{♩} = 96$

2 12 2 10 3

1 4

p

5

6

p

3

7

8

4 9

pp

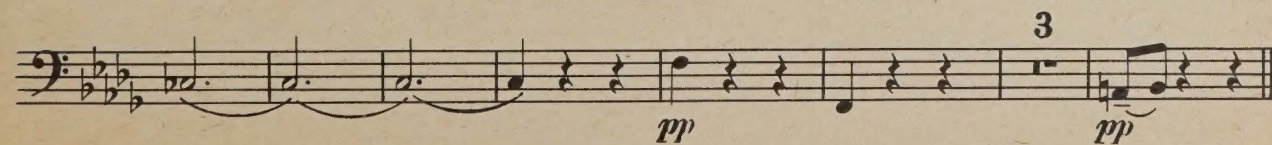
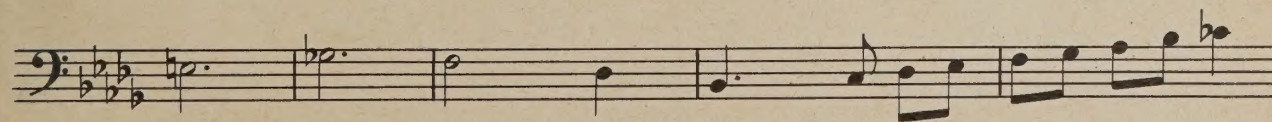
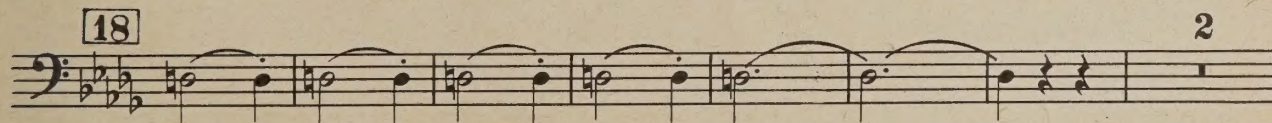
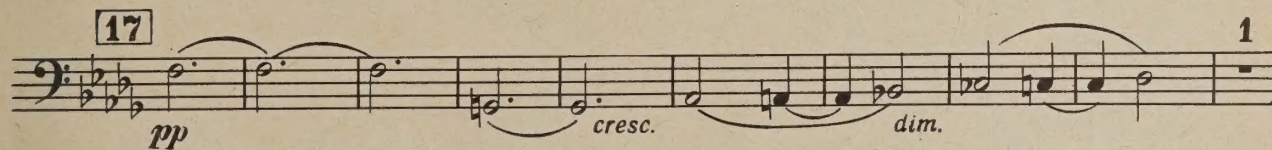
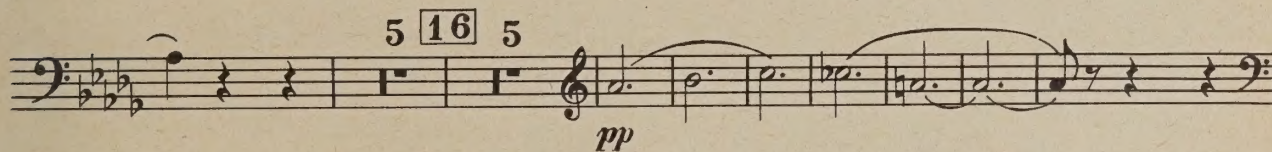
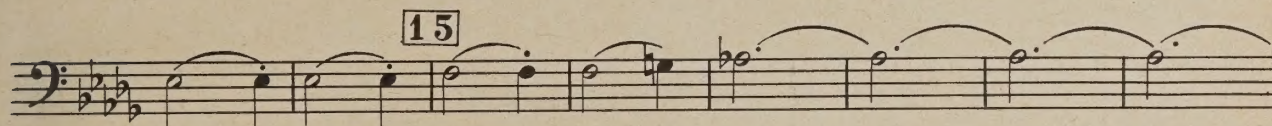
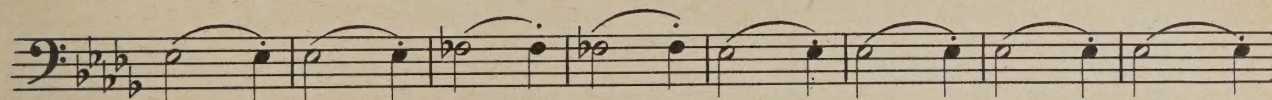
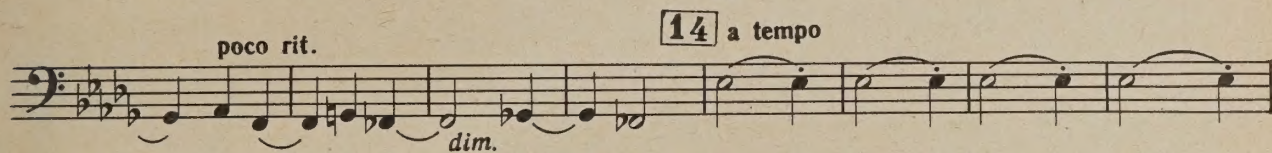
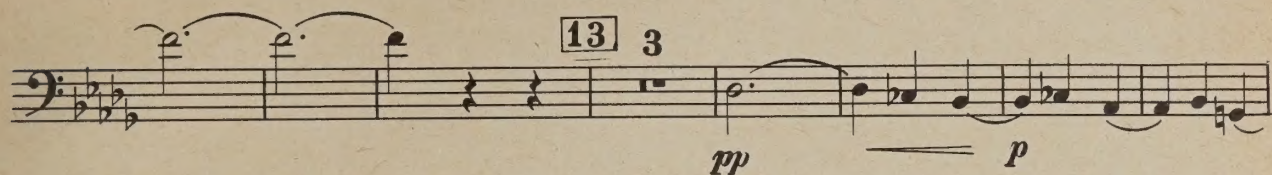
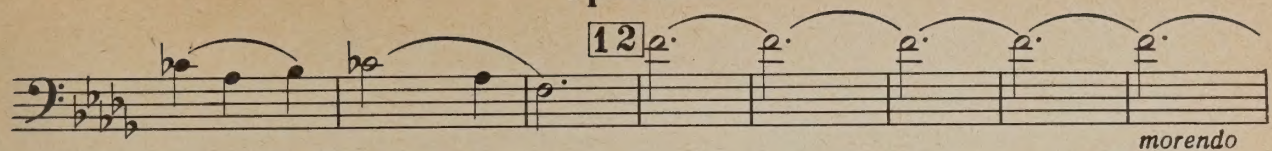
10

11

Solo

p espress.

Тромбон



Тромбон

ТАНЕЦ ЕГИПЕТСКОЙ ТАНЦОВЩИЦЫ

из балета «Спартак»

Переложение Т. Докшицера

А. ХАЧАТУРЯН

(p. 1903)

*) Andante $\text{♩} = 50$

mf mf *p* *mf* **1**

2 *p* Solo

3 *p*

4 [più mosso agitato] *f*

5 *p*

poco rit. a tempo poco rit. a tempo

6 meno mosso *f* rit. Tempo I

7 *mf* *f* *p* *p*

f rit. **8** a tempo *mf* *p* *p*

*)Первых двух тактов вступления у А. Хачатуряна нет. Начало пьесы возможно с третьего такта.

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P'esy sovetskikh kompozitorov

Musica

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